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CAMERA SCRIPT

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BBC - 1

STUDIO T.C.4

"DOCTOR WHO" S?

by

DENNIS SPOONER

EPISODE ONE : 'THE WATCHER'

PRODUCER VERITY LAMBERT
DIRECTOR DOUGLAS CAMFIELD
P.A. DAVID MALONEY
A.F.M. GILLIAN CHARDET
ASSISTANT CORDELIA CRAWSHAW

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STORY EDITOR DONALD TOSH

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T.M.2 BERNARD FOX
SOUND SUP: RAY ANGEL
GRAMS. CHRIS. CARNE
VISION MIXER JOHN LOPEZ
F.A. TREVOR BECKET
CREW 14

CAMERA REHEARSAL: STUDIO T.C.4: FRIDAY 11th JUNE 1965

Camera rehearsal 10.30 - 1.00 pm (with TK-25)
LUNCH 1.00 - 2.00 pm
Camera rehearsal 2.00 - 7.00 pm (Tea approx. 4.0)
DINNER 7.00 - 8.00 pm (PHOTO-CALL)
Line-up 8.00 - 8.30 pm
RECORD: VT/4T/27879 8.30 - 9.45 pm

TRANSMISSION: Saturday, 3rd July 1965.

BBC
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Page	Scene	Description	Character	Time	Cams/Booms	Shots
3		<u>TK-25 SEQ.A</u> Opening (27") Titles			S.O.F.	1
3	3.	Int. TARDIS	DR.WHO: VICKI STEVEN		A1, 2A/C/B, B1, 1A/B/C	1 - 15
11		<u>TK-25 SEQ.B</u> Rugged Coast (17") Tardis		Day	Grams	
12	4.	Ext. CLIFF TOP	MONK	Day	4A, C1 (WIND)	16
12	5.	Ext. BEACH (Model)		Day	2D	17
13	6.	Ext. CLIFF TOP	MONK	Day	4A, C1 (WIND)	18
13	7.	Int. TARDIS	DR.WHO: VICKI STEVEN		2E, A1, 3A, 1B, B1	19 - 33
19	//////////////// RECORDING BREAK 1 //////////////////					
19	8.	Ext. SAXON HUT	EDITH: ELDRED WULNOTH	Day	1D, A2, 2F	34 - 37
22		<u>TK-25 SEQ.C</u> Seagulls (7")		Day	GRAMS	
22	9.	Ext. BEACH	DR.WHO: VICKI STEVEN	Day	4B, B2, 3C, 4C, 3D. F.R.	38 - 48
30		<u>TK-25 SEQ.D</u> Tide comes in (22") Water over sand		Day	Grams	
30	11.	Ext. SAXON HUT	DR.WHO:	Night	3E, 1D, A2, 2F	49 - 52
32	12.	Ext. FOREST	VICKI: STEVEN	Night	4A, 3F, 03	53 - 54
34	//////////////// RECORDING BREAK 2 //////////////////					
34	13.	Ext. MONASTERY	MONK	Night	3E, B3, 1E	55 - 58
36		<u>TK-25 SEQ.E</u> Angry Sea (6")		Night	Grams	
36	14.	Ext. CLIFF TOP	WULNOTH: ELDRED	Night	4A, C1 (WIND)	59 -
37		<u>TK-25 SEQ.F</u> Angry Sea (8") as E		Night	Grams	

Page	Scene	Description	Character	Time	Cams/Booms	Shots
37	15.	Ext. SAXON HUT	DR.WHO EDITH	Night	3E, B3X, 1D 2F, A2	60 - 77
43	//////////////////// RECORDING BREAK 3 //////////////////////					
43	16.	Ext. FOREST	VICKI: STEVEN	Night	4D, C3, 3F 2G, A3	78 - 86
48	//////////////////// RECORDING BREAK 4 //////////////////////					
48	TK-25 SEQ. G Moon (11")			Night	Grams	
48	17.	Ext. MONASTERY	DR.WHO	Night	2H, C4, 4E	87 - 88
49	18.	Int. MONASTERY	MONK	Night	1F, A4	89 - 90
49	19.	Ext. MONASTERY	DR.WHO	Night	2H, C4, 4E	91 - 93
50	20.	Int. MONASTERY	DR.WHO	Night	1F,A4,2J,4E 1G/H,3H,Slung	94 - 99
50	S/IMP SLIDE Next Ep.					100
50	ROLLER				4A	101
50	2 SLIDES					102 ₃

CAST LIST

DR.WHO WILLIAM HARTNELL
VICKI MAUREEN O'BRIEN
STEVEN TAYLOR .. PETER PURVES
MONK PETER BUTTERWORTH
EDITH ALETHEA CHARLTON
ELDRED PETER RUSSELL
WULNOTH MICHAEL MILLER
SAXON HUNTER ... MICHAEL GUEST

"DOCTOR WHO"

'S'

PART ONE

Clock on ...

RUN TK-25

FADE UP

TK - 25 (27") TELECINE SEQ.A Standard Opening titles S.O.F.

FADE OUT

FADE UP

1. 2 A 16° 3. INT. TARDIS BOOMS A1/B1
CS Clock Mechanism
VICKI comes into
focus behind it.

SUPER: SLIDE 'THE WATCHER'

FADE SLIDE

2. 1 A 35°
Control Column
Pull out to MS DR.
behind it.

SUPER: SLIDE 'by DENNIS SPOONER'

FADE SLIDE

3. 2 A 35°
MS Clock & VICKI
Crab her R to deep 2-s

(1 next)

On 2: shot 3

VICKI: I shall miss them, Doctor.

DOCTOR: Who?

VICKI: Ian and Barbara.

4. 1 A 35°
MS DR. VICKI
enters L for
M 2-s

DOCTOR WHO: (NODDING) Yes, so
shall I. First Susan, now
them ...

2 to B

(HE SIGHS, PUTS
HIS ARM ROUND
VICKI AND STARTS
TO LEAD HER OVER
TO THE ARMCHAIR)

CLOCK
STRIKE

Pull back and
pan them R to
Chair

Come and sit down for a minute.
I want to talk to you, Vicki.

(VICKI INDICATES BACK
TO THE CONTROL PANEL)

VICKI: What about the control
Panel?

DOCTOR WHO: Oh, that's already
set.

(HE REACHES THE ARM-
CHAIR SITS DOWN.
STRETCHES,
COMFORTABLY)

Slow push in
to M 2-s

Yes, I'm afraid their decision
took me by surprise. Shouldn't
have done, I know; it was
abvious they always intended
to take the first opportunity
of getting back home ...

(VICKI SITS ON THE
ARM OF THE CHAIR)

VICKI: I know what you mean.
They weren't getting any younger
were they?

5. 2 B 9°
MS DR.

(1B next)

On 2B: Shot 5

DOCTOR WHO: (CHUCKLING) Think yourself lucky, child they're not here now - and heard you say that! (SUDDEN THOUGHT) And if you think they're old - what must you think of me?

6. 1 B 16°
 C 2-s Fav.
 VICKI

VICKI: (SHRUGGING) Well you're different, Doctor. (TAKE) Perhaps we'll land in their time one day, then we can talk about old times ...

DOCTOR WHO: Perhaps, Vicki, perhaps.

7. 2 B 24° (Rise) VICKI: Anyway, it's done now.
 M 2-s (TAKE) / I wonder where the
 Pull back as Tardis will take us now?
 VICKI rises &
 Moves f/d
 Hold Dr. sitting
 rear R.

DOCTOR WHO: (NODDING) Yes. It's done. Although I must admit I'm left with one small worry ...

VICKI: You know, New York would be nice. I didn't see very much of it, what with the Daleks behind us like that - but I saw enough from the top of the Empire State Building to want a closer look ...

DR. rises and
joins her

DOCTOR WHO: Vicki, I was talking to you.

VICKI: What? Oh, sorry ...

What I wanted to say was

DOCTOR WHO: / Are you quite certain you didn't want to go home too?

(1A next)

On 2: shot 7

DOCTOR WHO: I'm afraid I didn't give you very much time to consider ... It would be terrible to think that you just stayed, out of pity for an old man.

VICKI: Doctor, I made my decision. I wanted to stay. I had no one to go back to.

(DOCTOR WHO SMILES,
PATS HER HEAD)

DOCTOR WHO: Yes - your father ...

VICKI: Now, can't we do something to hurry this thing up?

Pan DR. L to
Panel, losing
VICKI. She
rejoins on R

DOCTOR WHO: Don't worry child.
The Tardis will be materialising
in no time at all.

(HE MOVES BACK TO
CONTROL PANEL AND
FLICKS SWITCHES.

THEY ARE ENGROSSED
IN THIS WHEN WE
HEAR A DISTANT
CRASH OFF SCREEN.

NOISE
OFF

8. 1 A 16°
 C 2-s

SOMETHING HAS BEEN
KNOCKED OVER./

2 to C

VICKI WHIRLS ON
THE LIVING QUARTER
DOORS IMMEDIATELY. (Strike
armchair)

DOCTOR WHO GIVES AN
UNINTERESTED GLANCE
AS THOUGH HE
BARELY HEARD, OR
DOES NOT BELIEVE IT
EVEN IF HE HAD.

VICKI: Doctor - did you hear
that?

DOCTOR WHO: Something fell over,
child. Perhaps I changed course.

(HE LOOKS AT THE CONTROL
PANEL)

(2C next)

Yes, I think I did.

On 1: shot 8

(THERE IS ANOTHER
BANG OFF SCREEN.

NOISE
OFF

DOCTOR WHO
REACTS.

9. 2 C Zoom VICKI: There's something in
 LS Door. Zoom the living quarters!!/
 in to MCS

(THEY MOVE ACROSS
TO LIVING ROOM
DOORS),

10. 1 A 24⁰ DOORS) /
M 2-s. Push
in on them. Pan VICKI: (Cont) What can we do?
them R and push in as they reach
wall. (DOCTOR WHO

(DOCTOR WHO
ADVANCES ON THE
LIVING QUARTER
DOORS, IS ABOUT TO
OPEN THEM, WHEN
VICKI, WHO HAS
FOLLOWED, PULLS
HIM AWAY, AND,
IN A LOWERED
VOICE)

Be careful, Doctor - it's
obviously a Dalek!

(THE DOCTOR REACTS,
IS ABOUT TO TELL
VICKI OFF)

You left the outer door open, remember? They must have found the Tardis, and posted a guard. It's in there now!

Pan DR. R to
door, then Let
him rejoin
VICKI

(DOCTOR GOES TO
DOORS, THINKS,
THEN REJOINS
VICKI)

11. 2 C 9° MS DOOR It's coming out!

1 to C

(10 next)

ON TO PAGE 11

On 2: shot 11

12. 1 C 24°
 MC 2-s (WE FEATURE THE
 DOOR. IT JERKS,
 STARTS TO OPEN
 SLOWLY.)
13. 2 C 9°
 MS Feet emerge WE CUT TO DOCTOR
 Tilt up to Panda WHO AND VICKI,
 BOTH WAITING, BOTH
 SCARED.)
14. 1 C 24°
 MS STEVEN WE HEAR THE DOOR
 Whip tilt as he SLIDE COMPLETELY
 collapses. Pull OPEN.
 back to 3-s as
 others move in (WE CUT TO A CLOSE
 UP OF VICKI, HER
 FACE A PICTURE OF
 SURPRISE AND WONDER-
 MENT)

VICKI: (cont) Michael!

- (WE FEATURE THE
 DOOR, A BATTERED,
 DISHEVELLED LOOKING
 MICHAEL STANDS THERE
 FRAMED IN THE DOOR.
 HE LOOKS AT EACH OF
 THEM, STARTS TO PASS
 OUT.)
15. 2 C 16°
 MS Control Panel DOCTOR WHO AND VICKI
 The column is MOVE FORWARD TO
 slowing down. CATCH HIM.)
- WE CUT TO THE CENTRAL
 CONTROL COLUMN OF THE
 TARDIS. AS WE JOIN
 IT, THE LIGHTS AND
 MOVEMENT CEASE, AND
 ALL IS QUIET)

TK - 25 TELECINE SEQ. B (17")Ext. Day. (Stock)

A rugged coastline.
Great waves hit the
shore, crash and thunder
over the rocks, the
waves bursting in the
air, the wind, and
gulls, blowing, and
shrieking.

CUT

2 to D
MODEL

Tight in on the
cliffs, nestled
in the rocks, the
Tardis materialises
on the sandy ground,
with the usual
accompanying noises.

We can also hear,
under this, the
noise of the sea,
the wind, and the
gulls.

END TELECINE.

16. 4 A 24° 4. EXT. TOP OF CLIFF. DAY. BOOM Cl ready to push in

MS MONK'S legs
Tilt up to his
face.

(WE PAN UP SOME
ROCKS, AND THERE
SEE, AT THE TOP
OF A CLIFF, AN
OLD MONK LOOKING
OUT TO SEA.

WIND
MACHINE

Push in as he
kneels down and
peers over.

WEARING A HABIT,
THE WIND BUFFETING
HIM. THE MONK IS
PERHAPS SIXTY YEARS
OF AGE. HIS FACE
IS MISCHIEVOUS, SLY,
AND CUNNING. A SENSE
OF HUMOUR MINGLES WITH
A "Naughty Boy" LOOK.
ENERGETIC AND SPRY.

WE CAN HEAR THE NOISE
OF THE TARDIS
MATERIALISING, OVER
THE ELEMENTS.

THE MONK HEARS IT
TOO, AND LOOKS DOWN)

17. 2 D 24° 5. EXT. BEACH. DAY. /Mute/

Tardis
Model

- 12 -

(4A next)

On 2: shot 17

(THE TELEPHONE BOX
IS STANDING AGAINST
THE ROCK FACE ON
THE SANDY SHORE.

AS WE JOIN IT THE
MATERIALISING NOISES
STOP, AND ALL IS
QUIET, SAVE THE
NOISES OF THE ELE-
MENTS AND GULLS)

18. 4 A 24° 6. EXT. TOP OF CLIFF. DAY. /BOOM C1/
MS MONK
Push in and
elevate to
MCS MONK
/2D QUICK
TO CLOCK/
(THE MONK HAS
OBVIOUSLY SEEN THE
TARDIS BUT HE
REGISTERS NONE OF
THE BEWILDERMENT OR
SHOCK, THAT WE MIGHT
EXPECT. INSTEAD, HE
SEEMS TO FIND IT
AMUSING. HE SMILES,
THOUGHTFULLY. TAPS
HIS TEETH WITH HIS
FOREFINGER AS HE
SITS ON A ROCK.
WIND
MACHINE
WE GO IN ON HIM
CLOSE, AS HE FOLDS
HIS ARMS, LOOKS
OUT TO SEA)

MONK: I wonder ... ?

(HE TAKES ANOTHER
LOOK DOWN)

19. 2 D 16° 7. INT. TARDIS /BOOMS A1/B1/
CS CLOCK
Mechanism
turning
20. 3 A 16°
BCU STEVEN
drinking.

(1B next)

On 3: shot 20

(WE COME UP ON
MICHAEL SITTING
IN THE ARMCHAIR.

VICKI AND DOCTOR
WHO BESIDE HIM,
THE DOCTOR OFFERING
A GLASS OF WATER
WHICH HE TAKES, AND
DRINKS)

21. 1 B 24⁰ MICHAEL: Thanks, sorry about
 M 3-s that./

VICKI: We thought you were dead.

MICHAEL: I nearly was. I just
managed to get down to that
cable before it burned cut. I
chased after you ...

22. 3 A 24⁰ VICKI: You should have Shouted./
 MS STEVEN

MICHAEL: Should have? I never
stopped!

(MICHAEL STARTS TO
LOOK AROUND, TO
TAKE IN HIS
PULL BACK TO 3-s SURROUNDINGS. HE
ATTEMPTS TO RISE)

... ..

MICHAEL: Quite a ship you've
got here, Doc. Never seen any-
thing like it ...

(MICHAEL TRIES TO
GET UP, IS STILL
UNSTEADY, FALLS
BACK, ASSISTED BY
VICKI)

(1 next)

On 3: shot 22

23. 1 B 16°
 MCS DOCTOR

DOCTOR: You'd better sit down,
yound man/Now, There are two
things you can do for me,
One; sit there until
you've got some of your
strength back. And, two;

(THE DOCTOR'S VOICE
RAISES TO A BELLOW)

24. 3 A 24°
 M 3-s

Don't call me, Doc! Is that
quite clear?/

MICHAEL: Yes, yes, whatever
you say, Doc ...

(VICKI NUDGES MICHAEL
HARD, HE JUMPS WITH:)

... tor!

Let DOCTOR
go L.

DOCTOR: Apart from that, I shall
accept you at your face value.

DOCTOR WHO MOVES
OUT OF FRAME)

Push in to
MC 2-s
VICKI/STEVEN

VICKI: You were lucky to find
the Tardis, anyway, in all that
jungle ...

MICHAEL: Yes, I don't remember
much about that. There was a
door, I went through it, and
just flaked out ...

(HE INDICATES THE
LIVING QUARTERS.
THEN, AS SOMETHING
COMES BACK TO HIM:)

Although I seem to remember
registering that this thing didn't
look like a ship. Yes, and that
it was small ... (cont ...)

(1 next)

On3: shot 24

(MICHAEL LOOKS
AROUND)

25. 1 B 16°
CS VICKI

MICHAEL: I was probably
delirious/...

26. 3 A 16°
CS STEVEN
smiling

VICKI: No, you couldn't have
been. It is small outside -
it's just big in here./

27. 1 B 16°
CS VICKI

(MICHAEL LOOKS
AT VICKI, THE
LOOK SAYING:
"There's Double
Duth if ever I
heard it")

You don't believe me, do you?

MICHAEL: Vicki, of course I
do ... Every ... word ...

28. 3 A 24°
MS STEVEN.
Pull back to
M 2-s with
VICKI

VICKI: You know, this isn't
an ordinary ship, it's a time
machine!/
(MICHAEL SHAKES
HIS HEAD,
UNBELIEVING)

A time machine,
MICHAEL:/ Oh, come off it -
this ship may have a way-
out design, but that's
ridiculous!

Let VICKI rise

VICKI: You're a bit stubborn,
aren't you? You're one of those
people who never believe a
word they're told! Doctor!!

29. 2 E 24° (on turn) (VICKI TURNS)/
Deep 3-s
DR. f/g L.
VICKI/STEVEN
B/g R.

He says the Tardis isn't a
time machine.

On 2: shot 29

DOCTOR: Does he now?

STEVEN: It's just a science fiction phantasy. It isn't possible.

VICKI: Doctor - you tell him.

DOCTOR: Why should I? He'll find out soon enough!

STEVEN: (MOVING TO DR.) I really meant it when I said this was a way-out design. (TO THE CONTROL COLUMN) What's this?/

30. 3 B 24°
 M 2-s DR./
 STEVEN

DOCTOR: What does it look like?

STEVEN: A kind of control column ...

DOCTOR: And that's what it is? That's what it is.

STEVEN: I've seen a few space-ships in my time. But nothing like this. What does that do?

Let DR. go

DOCTOR: (INDICATING) That's the de-materialisator controller. That's the doors, scanner, vertical hold - and that's a chair with a panda on it. That's a time rotor. Ah yes, we've landed. It's sheer poetry!!!/ Don't bother me now.

31. 2 E 16°
 MS STEVEN
 Pan him R to
 VICKI for 2-s

(DOCTOR MOVES OFF.
STEVEN CROSSES TO
VICKI)

STEVEN: What did you call this ship? You gave it a name just now.

VICKI: Oh, the Tardis. T.A.R.D.I.S. It stands for Time And Relative Dimension in Space.

(3 next)

On 2: shot 31

MICHAEL: (NODDING) Idbi!

VICKI: Idbi?

(MICHAEL COUNTS
IT OUT ON HIS
FINGERS)

MICHAEL: Yes. It stands
for, I, Don't, Believe, It.

VICKI: You'll find out ...
You'll find out!!

(WE CUT BACK TO
DOCTOR WHO, AT
THE CONTROL
PANEL.

HE IS LOOKING
UP AT THE
SCANNER)

32.

3

B 24⁰
CS Buttons are
pressed. Tilt
up to DR.
VICKI joins
for M 2-s

DOCTOR WHO: Vicki?

VICKI: Yes Doctor ...

(VICKI MOVES ACROSS
JOINS DOCTOR WHO
AT THE CONTROL
PANEL)

DOCTOR: Our guest will want to
clean himself up. You might go
and look out some clothes for
him and
a cloak - and I'll have
mine too; they seem to fit
in with most periods of time.

(VICKI NODS,
BECOMES INTERESTED
IN THE SCANNER)

We'll soon show him whether
this is a time machine or
not!

(2 next)

On 3: shot 32

VICKI: Where are we?

33. 2 E 9° DOCTOR WHO: According to
 CS STEVEN the readings we're on Earth./

<u>CUT TO BLACK</u>		<u>RECORDING BREAK</u>		
1 to D	3 to C	A to 2	C to 2	STEVEN: Change,
2 to F	4 to B	B to 2		clean up and lose
				beard

34. 1 D 24° 8. EXT. SAXON HUT. DAY /BOOM A2/
 MCS Fire. Sticks (A SMALL AREA
 are thrown on it. OUTSIDE A
 Pull back as pot SAXON HUT.
 is positioned,
 to MS EDITH.
 Elevate as she
 suddenly rises.

MOST OF THE COUNTRY-
SIDE EXCEPT FOR THE
MOORS, IS COVERED
BY DEEP, DARK
FORESTS, FULL OF WILD
BEASTS, BOARS AND
WOLVES.

35. 2 F 9° (ON TURN)
 CS EDITH

THE HUT IS MADE OF
WOOD, OR EARTH, OR
BOTH.

THE ONE ROOM, BEYOND
THE DOOR - AND NOT
SEEN - WOULD HAVE A
HOLE FOR A CHIMNEY.

36. 1 D 24°
 MS EDITH f/g L
 with ELDRED
 b/g R. Pan him
 R losing her
 then L into 2-s

OUTSIDE THE HUT,
IMPLEMENTS, WEAPONS,
CLOTHING, PIECES OF
ROUGH FURNITURE.

ALSO OUTSIDE IS A
WOMAN, EDITH, WIFE
OF WULNOTH.

SHE IS WASHING A LARGE
BOWL, PREPARING THE
EVENING MEAL.

IT IS SEPTEMBER 1066, WARM
AND SHE HAS LIT THE FIRE
OUTSIDE THE HUT. SHE
BUSIES HERSELF AROUND IT.

SHE LOOKS UP AS EDDRED, A
SAXON, YOUNG, STRONG,
TWENTY-FIVE, HURRIES INTO
THE CLEARING)

(2 next)

ELDRED: Wulnoth here?

EDITH: (NODDING) Inside ...

On 1: shot 36

- 21 -

Pull back & Pan
ELDRED L to door
making 2-s with
WULNOTH

(EDITH INDICATES
THE HUT, AND
ELDRED MAKES
FOR IT.

BEFORE HE GETS
THERE WULNOTH
APPEARS AT THE
DOOR. A LARGE
MAN, LATE TWENTIES
AS IS HIS WIFE)

ELDRED: Something's landed on
the beach, I saw it from the
cliff ...

WULNOTH: What is it?

Let EDITH enter
R for 3-s

ELDRED: (SHRUGGING) A large
box. Washed ashore by the
tide probably from a Viking
Ship. I didn't go down - I
came for you ...

WULNOTH: What sort of box?

ELDRED: I don't know. It's just
very big. I've never seen anything
like it before.

WULNOTH: We'll have to hurry;
before the tide comes in.

37.	2	F	24°	(ON MOVE)	(ELDRED NODS, TURNS MOVES OFF.
		L	3-s.	Let	WULNOTH FOLLOWS.
				men exit R.	
				Push in to MCS	WE ANGLE ON
				EDITH in semi-	EDITH AS SHE
				profile	COMES ROUND TO
					LOOK AFTER THEM)

EDITH: It'll take you hours to
get to the beach, and back -
what about your meal?

(THERE IS NO
ANSWER FROM
THEM.

- 21 -

(TELECINE next)

JBP

- 22 -

On 2: shot 37

AS EDITH TURNS
BACK TO HER
CHORES, WE:)

TK-25 TELECINE SEQ. C (7")

Seagulls

38. 4 B 24° 9. EXT. BEACH DAY /BOOM B2/F.ROD/
MCS Helmet.
Pull out to
VICKI/DR. f/g
with STEVEN
rear C.

PULLING OUT WE
SEE THAT DOCTOR
WHO IS HOLDING

THE TELEPHONE
BOX IS SNUG
AGAINST THE
CLIFF.

MICHAEL AND
VICKI IN THE
BACKGROUND.
MICHAEL IS LOOKING
THE TELEPHONE BOX
OVER CLOSELY.

VICKI IS STANDING
BEHIND THE DOCTOR.

DOCTOR WHO TURNS)

DOCTOR WHO: Where did you find
this?

VICKI: (SHE POINTS) Just over
there. I saw it as soon as we
came out.

DOCTOR WHO: It's rusted, but
not that old. Nineth,?tenth?,
eleventh?, Century. (HE LOOKS
AROUND) England? (cont ...)

39. 3 C 24° (TURN)
M 2-s VICKI/
DR. Pan him- 22 -
R to 2-s with
STEVEN

(4 next)

- 23 -

On 3: shot 39

(DOCTOR WHO NODS,
THEN MOVES ACROSS
TO MICHAEL STILL
AT THE TELEPHONE
BOX.

THE DOCTOR OFFERS
THE HELMET, AND
MICHAEL TAKES
IT, AS:)

DOCTOR WHO: (cont) There you
are, young man. What do you say
now? A Viking Helmet!

(MICHAEL EXAMINES)

MICHAEL: Maybe ...

DOCTOR WHO: Maybe?! Well,
what do you think it is? A
Space helmet for a ~~cow~~?

MICHAEL: It could just as
easily be part of a costume,
you know, a toy, left here by
a child.

DOCTOR WHO: Nonsense!

MICHAEL: No more so than your
theory. Although I'll say one
thing, your ship is, to say the
least, unusual!

DOCTOR WHO: (TRIUMPHANT) Aha!
Changing your ideas now are
you?/

40. 4 B 24°
 MS STEVEN

MICHAEL: (HE SHRUGS) Well if it
is a time machine, and I'm not
saying it is, mind, shouldn't
you know where you are?
(cont ...)

On 4: shot 40

41. 3 C 24° M 2-s VICKI/
 DR. Let DR.
 go R. Centre
 on VICKI MICHAEL: (CONT) I mean,
 surely your control panel/...
42. 4 B 16° MCS STEVEN DOCTOR WHO: Well, yes, yes -
 but as a matter of fact
 there's been a certain amount
 of technical trouble ...
 (HE MOVES OFF)
43. 3 C 35° MS VICKI VICKI: We never know where
 Pan her R to we're going to land next!/
 STEVEN for 2-s MICHAEL: So assuming I
 believe what you're saying -
 that means you can't take
 me home /...
- VICKI: Well, not in any
 direct route ...

4 to C

Pull out as they
move and take them
to 3-s with
DOCTOR at rock

DOCTOR WHO: Young man, I
really don't know why I bother
with you;

VICKI: (TRYING TO PACIFY)
Shall we go exploring?

DOCTOR WHO: Yes! We're sure
to find a settlement, or
something, that will convince
this, this upstart of the
true facts ...

(48 nect)

On 3: shot 33

STEVEN: Well, great - I'm all for that. Oh, and there's just one thing, Doctor ...

DOCTOR: Yes, what is it now?

(STEVEN INDICATES
THE TARDIS)

STEVEN: How come you settled on this design? A police telephone-box is that right?

Tilt down
to MONK

DOCTOR: The design is immaterial young man. The tardis is required to land and blend in with its surroundings.

STEVEN: Blend in?

DOCTOR: Quite so. If we should land at the time of the Indian Mutiny, it could take on the appearance of a Hurdah.

44. 4 C 24°
 M 2-s DR./STEVEN

STEVEN: A howdah?

DOCTOR: A howdah! On the back of an elephant! And if our destination was a luxury liner, then it would materialise possibly as an extra ventilation shaft.

STEVEN: And on a beach against a cliff - as a large rock?

DOCTOR: Yes, yes.

45. 3 C 24° (ON MOVE) (DOCTOR EXITS)
 M 3-s with DR.
 moving U.S.
 Push in to
 MC 2-s VICKI/
 STEVEN

STEVEN: And you wonder why I don't believe you?

4 to B

ON TO PAGE 27

On 3: shot 45

MICHAEL: (cont) You know that boulder looks awfully like a telephone box!

VICKI: That's another of those technical hitches. The Doctor will repair it one day.

(CONT.)

VICKI: If there's going to be any exploring we'd better get started. It'll be dark in a few hours by the look of it...

Pull back to 3-s with DR. rear. Then tilt down to MONK. Push in on MONK

DOCTOR WHO:

I suggest we walk along the beach, find a cove where the cliffs fall away to sea level ...Come along.

46. 4 B 35°
M 3-s
STEVEN X's L.

MICHAEL: That could be miles - it would be quicker to go up here ...

3 to D

DOCTOR WHO: Possibly it would, but I am not a mountain goat - I prefer walking, to climbing, any day!

Pull back with DR. keeping VICKI/STEVEN rear L.

MICHAEL:

Vicki and I will help you ...

(On to page 28)

rewrite

On 4: shot 46

- 28 -

DOCTOR:
not require any assistance!!!
You seem to be set on climbing
- very well, climb! I shall
walk!

VICKI: We'll come with you,
Doctor.

DOCTOR WHO: No, no, I shall
go alone - you two stay here w
with the ship. When I arrive
then you can both come on up
and join me.

VICKI: But, Doctor ...

DOCTOR WHO: I'm not going
to argue, child ...

MICHAEL: You may not find
a cove ...

Let DOCTOR
go R.

DOCTOR WHO: Then I shall come
back here, won't I?

Push in on
VICKI/STEVEN

STEVEN: (LAMELY) But , oh heck!

(DOCTOR GOES OFF)

VICKI: You might try and be
a bit more tactful in
future ...

ON TO PAGE 29

AM

- 29 -

On 4: shot 46

MICHAEL: Now don't you start -
Come on, let's go up ...

VICKI: Shouldn't we wait till
the Doctor's there?

MICHAEL: Why? We'll have to climb up sooner or later - it might as well be sooner. We can walk along the top of the cliff and meet him ... That looks climbable.

47. 3 D 24° (ON MOVE) VICKI: (IN CHORUS) I8m not very
Depressed CS
MONK against
Rock. listening

Pull back as
he rises and
runs U.S. to
box

WE ANGLE BACK
TO REJOIN THE
OLD MONK BEHIND
THE BOULDER.

HE POCKETS HIS
PEN AND NOTEBOOK,
PEERS UP TO MAKE
SURE THEY'VE
GONE. THEN HE
STANDS, SHIELDS
HIS EYES TO LOOK
UPWARDS, MOVES,
KEEPING OUT OF
SIGHT.

48. 4 B 24⁰
MS BOX.
MONK peeps
around corner.

Pull out as he
examines box.

Push in to MCS
as he listens
to Tardis hum.

Pull out and
tilt down to
wrist

then

HE GOES UP TO
THE TELEPHONE
BOX, GIVES IT
AN EXAMINATION,
TRIES THE DOOR,
IS NOT SURPRISED
TO FIND IT LOCKED.

HE LOOKS AROUND
FURTHER, GLANCES
AT HIS WRIST,
SEEMS TO HAVE
LOST SOMETHING.

HE GOES BACK
BEHIND THE
BOULDER. LOOKS.

- 29 -

(TELECINE NEXT)

On 4: shot 48

(DOES NOT FIND WHAT
HE IS LOOKING FOR.

MIX to

TK-25 TELECINE SEQ. D (22")

Show of the Water flowing
across the sand.

Later, the sea. It is
getting dark. The tide
is coming in, the water
rolling up the beach.

4 Clear to
rear of HUT

MIX to

		<u>11. EXT. SAXON HUT. NIGHT</u>		
49.	<u>2</u>	<u>F 35°</u>	<u>LS Hut. DR.</u>	<u>BOOM A2</u>
			enters R.	(VERY LATE EVENING.
			Framing shot.	THERE IS NO SIGN
			(Hide his	OF LIFE AROUND.
			identity)	WE CAN HEAR NIGHT
			<u>4 into A</u>	FOREST SOUNDS.
				FIRE GLOWING AND
50.	<u>1</u>	<u>D 24°</u>	<u>MS Feet enter R.</u>	A LARGE BOWL IS
			Crab them L past	OVER IT CONTAINING
			fire and then	A MEAL.
			to door.	
				ALMOST AS SOON
				AS WE GO IN WE
				HEAR A TWIG CRACK
				AS SOMEBODY STEPS ON
				IT, AND SECONDSN
				LATER DOCTOR WHO
				W LKS INTO SHOW.
51.	<u>3</u>	<u>E 24°</u>	<u>MCS Wolf's head.</u>	HE MOVES FORWARD
			Whip tilt up DR.	CAUTIOUSLY, NOTES
			Pull back as he	THE MADE UP FIRE,
			comes D.S. &	THE DOCTOR CROSSES
			kneels looking	TO THE HUT,
			at bow and arrow.	LOOKS IN, WITHOUT
				ENTERING, SATISFIED
				THAT IT IS EMPTY
				URNS. A SPEAR COMES
				INTO FRAME, HELD TO
				HIS THROAT.

(1 next)

On 3: shot 51

52.	<u>1</u>	<u>D</u>	<u>24°</u>	<u>(ON EXIT)</u>	(THE SPEAR PINS DOCTOR WHO TO THE WALL.
		MCS DOCTOR			
		emerging.			WE PUSH IN ON
		He moves D.S.			HIM.)
		Branch pins			
		his throat to			
		wall.			
		Push in on him.			

MIX to

				<u>12. EXT. FOREST SECTION. NIGHT</u>	
53.	<u>4</u>	<u>A</u>	<u>35°</u>		<u>/BOOM C2/</u>
		MS VICKI/STEVEN			
		enter shot R.		(STEVEN AND	
				VICKI IN THE	
		Crab them past		FOREST)	
		trees to bushes			

ON TO PAGE 33

On 4: shot 53

Push in
on them

VICKI: Wolves. (TURNING
TO HIM) And we're lost.

MICHAEL: It would have
been senseless to wait all
night on the top of the
cliff.

Depress with
VICKI.

STEVEN comes
down for 2-s

VICKI: Huh! - It was just
as senseless to come inland
... And anyway the Doctor
thinks we're with the Tardis.

MICHAEL: I'd have thought we'd
have found a building, or a
house, easily. Then we
could have gone and looked
for him in the morning.

MICKI: We always try and
stay together.

(TO HERSELF
ALMOST)

You'd have thought I'd
learnt that by now ...

Elevate as
STEVEN rises.

Pan him L.
then R into 2-s
with VICKI

MICHAEL: Well - we can't
stay here. There must be a
building of some sort
around ...

VICKI: There wasn't all that
many of them in tenth Century
England ...

ON TO PAGE 34

(3 next)

AM

- 34 -

On 4: shot 53

MICHAEL: If that's where we are. I'm not completely convinced yet, you know. Maybe the Doctor 's landed on the wrong planet or something.

(VICKI IS ABOUT TO REPLY BUT MICHAEL HOLDS UP HIS HANDS TO STOP HER)

Yes, all right - let's talk about it when we've found some shelter /...

54. 3 F 24°
L 2-s. They approach & STEVEN blacks out Camera. (MICHAEL AND VICKI MOVE OFF AND WE:)

CUT TO BLACK

1 to E	RECORDING BREAK B	A on 2
2 to F		B to 3
3 to G		C to 1
4 to A		

55. 1 E 35° 13. EXT. MONASTERY. NIGHT. BOOM B3/

MS MONK (back to camera)

He moves U.S.

Pan him L to door and see him through.

(WE HOLD A SHOT OF A DARKENED MONASTERY. TWO OR THREE CENTURIES OLD, AND LONG DESERTED.

IT IS CRUMBLING, AND BECOMING DERELICT. THE FOREST HAS CLOSED IN ON IT.

WE CAN ONLY SEE PART. A LOOR IS OPEN, BANGS SLIGHTLY IN THE WIND, WHERE WE CAN HEAR RUSTLING THE TREES.

ECHO inside

- 34 -

(3 next)

AM

- 35 -

On 1: shot 55

THE MOON SHINES,
AND DULLS, AS
A CLOUD PASSES
OVER IT.

OWLS HOOT.

THE FOREST
NOISES ARE HEARD.

56. 3 G 24°
 Low angle. MCS
 Hands locking
 door.
 Tilt up to MONK
 let him go L.

SOON AFTER WE GO
IN WE SEE THE
OLD MONK APPEAR
INTO FRAME. HE
LOOKS AROUND,
AS THOUGH TO
MAKE CERTAIN HE
HAS NOT BEEN
FOLLOWED, THEN
GOES THROUGH THE
DOOR, WHICH HE
CLOSES, AND LOCKS,
FROM INSIDE.

MIX to

LIGHTING
CUE

57. 1 E 35°
 LS MONASTERY
 Light switches on.

WE SEE A LIGHT
COME ON THROUGH
A HIGH, SMALL,
BEADED WINDOW.

Slow push in on
lighted window
as chanting
begins.

NOT VERY BRIGHT,
IT LOOKS LIKE
CANDELIGHT, BUT
COMES ON SUDDENLY,
AS THOUGH FROM A
SWITCH. ALL IS
SILENT.

MIX to

58. 3 G 35°
 Low angle
 Track down
 corridor to
 chanting

THEN SUDDENLY,
WE HEAR FROM
INSIDE THE
MONASTERY, THE
SOUND OF MONKS
SINGING, CHANTING
PRAYERS.

WE HOLD MOMENTARILY,
AND THEN WE:)

(TELECINE NEXT)

- 35 -

-36-

On 3: shot 58MIX to-----
T K- 25 TELECINE SEQ. E (6")1 to D
3 to E
FASTAngry Sea
-----14. EXT. TOP OF CLIFF. NIGHT.BOOM CL59. 4 A 24°
 Low angle MS
 2 figures appear
 and creep fwd.(WE CAN HEAR
THE SEA
CRASHING
AGAINST THE
ROCKS BELOW.DARK, THE
ONLY LIGHT IS
FROM THE MOON.AS WE GO IN
WE SEE WULNOTH
AND ELDRED
APPEAR.ELDRED MOVES
INTO SHOT FIRST,
AND LOOKS OVER
THE CLIFF.Push in on them
as they peer
over edge.HE MOVES DOWN
OVER THE ROCKS
AS FAR AS HE CAN,
TO GET A BETTER
VIEW.HE TURNS TO
WULNOTH)ELDRED: It was on the beach -
below us here ...WULNOTH: Are you certain?ELDRED: Yes, positive - I
remember the way the rocks
look ...(WULNOTH AND
ELDRED BOTH
STARE DOWN
FOR A COUPLE
OF SECONDS,
THEN:)

(TELECINE NEXT)

-36-

On 4: shot 59

WULNOTH: Pity ... it might
have been valuable ...

ELDRED: (NODDING) It would have
been crushed against the rocks
by now, whatever it was ...

(AS WULNOTH
AND ELDRED
BOTH STARE
DOWN, WE
TAKE THEIR
EYELINE, AND
CUT TO:)

TK - 25. TELECINE SEQ. F (8")

QUICK CLEAR
4A out
Cl out to
rear of
boat

Ext. Stock Film. Night.

A SHOT of an angry sea,
as from the top of a
cliff.

The water smashes
against the cliffs,
below us, sending up
great waves of foam,
and spray.

END TELECINE

			15. EXT. SAXON HUT. NIGHT. /BOOM A2/
60.	3	E 24°	
		CU Mead poured	(DR.WHO AND
		into drinking	EDITH)
		horn.. Pull	
		back to MCS	
		EDITH.	EDITH MOVES
		Pan her to	OUT TO DR.
		door.	WITH THE
			MEAD).
61.	1	D 24° (ON MOVE)	
		MCS HORN.	
		Crab & pan it	<u>DOCTOR</u> : What's this?
		R to DR. for	
		M 2-s	<u>EDITH</u> : Mead.

On 1: shot 61

DOCTOR WHO: Mead? Oh, mead!
Yes, well, thank you. Thank you
my dear. Your good health.
(DRINKS) Delightful. (BURPS)
Delightful!

WAITING ON HIM.
WE CAN HEAR,
FAINTLY, BUT
CLEARLY, OVER
THE OTHER
SOUNDS, THE NOISE
OF THE CHANTING
MONKS FROM
THE MONASTERY,
CARRIED BY THE
WIND.

THE DOCTOR STOPS
TO LISTEN, THEN
TURNS TO ASK
EDITH)

DOCTOR WHO: Is the monastery
very far away?

EDITH: No, not far (SHE POINTS)
just at the top of the hill.

(SHE LISTENS
A SECOND
THEN:)

62. 2 F 24°
 M 2-s fav.
 EDITH

When the wind's in the right
direction you can hear the monks
much clearer, as though they're
in the village down there ...

63. 1 D 24°
 M 2-s fav.
 DOCTOR

On 1: shot 63

DOCTOR WHO: Yes, yes, sounds
can play many tricks. (THEN)
Thank you for your hospitality.

64. 2 F 24⁰
 M 2-s fav.
 EDITH

EDITH: I hope you will forgive
my harsh welcome. Although we
fear strangers, we are always
happy to share what little we have
with A traveller
 not that we see many.
I'm sure that when my husband
returns he'll insist you stay
the night. Then you can rejoin
your friends in the morning,

65 . 1 D 16⁰
 MS DOCTOR

DOCTOR WHO: That's very kind
of you, very kind. Yes, I hope
they're not worrying about me too
much, I walked much farther than
I intended. (THEN:) You're
near the coast here ...

66. 2 F 9⁰
 MCS EDITH

EDITH: Yes. It has it's
advantages, While there are fish in
the sea one need not starve, but
there are disadvantages of course.

67. 1 D 16⁰
 MS DOCTOR

DOCTOR WHO: Of course ... er ...
the Viking raiders for example?

68. 2 F 9⁰
 MCS EDITH

EDITH: We've seen very little
of them this year, except for
the one attack that was beaten
off North of here...

69. 1 D 16⁰
 MS DOCTOR

DOCTOR WHO: Yes, I heard of the
battle. The King has certainly
improved the position no end.

70. 2 F 5⁰
 CS EDITH

EDITH: The King? Harold
Godwinson!!!

71. 1 D 9⁰
 MCS DOCTOR

On 1: shot 71

(DOCTOR REACTS
PLEASED AT
HAVING EXTRACTED
THIS INFORMATION)

EDITH: (Cont) We received
no help from him!

DOCTOR: Do you know that to me
it seems only yesterday that the
good King Edward was laid to
rest? ... When was it? Oh.

72. 2 F 24°
 M 2-s fav.
 EDITH

EDITH: The beginning of the year.

DOCTOR: The beginning of the
year! of course it was ...
That was most refreshing.

EDITH: I'll get you more.

73. 1 D 24°
 Depressed.
 MS DR.
 Elevate & pull
 out as he rises.

DOCTOR: Oh, thank you.

(DOCTOR TURNS
AWAY)

Now, if Harold is King, and Edward
was buried at the beginning of the
year, it must be 1066!!

74. 2 F 24°
 MS DR.
 He moves into
 MCS. EDITH
 rejoins him L.

(HE LOOKS ROUND
AT THE TREES)

And judging by the leaves, its
late summer.

(HE TURNS BACK TO
EDITH)

(TAKING MEAD) Thank you, my dear.
It's silly of me, I know, but we
are in Northumbria!?

EDITH: Why yes, of course we are.
Why do you ask?

On 2: shot 74

- 41 -

rewrite

DOCTOR WHO: Oh, just that I couldn't remember whether or not I'd crossed the border. Tiresome of me - you must be patient with an old man ...

(EDITH SMILES,
STARTS TO
COLLECT THE
THINGS TOGETHER)

EDITH: Rest in front of the fire, you must be tired after your journey. And excuse me but I have some things to do before Wuinoth returns ...

Let EDITH
go U.S.

DOCTOR: I will my dear. Thank you.

(THE DOCTOR
SMILES,
AND NODS, AS
EDITH GOES
OUT OF
FRAME,
BUSYING
HERSELF WITH
HER CHORES)

THE DOCTOR
SITS CLOSER
THE FIRE,
THROWS ON
ANOTHER LOG
AS THE NIGHT
CHILL DRAWS IN.

HE STROKES HIS
CHIN IN THOUGHT,
AND WE GO IN ON
HIM)

Push into
MCS DOCTOR

DOCTOR WHO: Yes, yes - pity Barbara isn't here. Now if my memory of English History serves me right, there'll be a Viking invasion. And very soon! Oh dear, let me see. Harold came North to defeat Hardrada the Norwegian King. Yes, before facing William the Conqueror at Hastings ... Interesting.
(Cont ...)

On 2: shot 74

DOCTOR WHO: (cont) Yes it
should be very interesting!
(HE CHUCKLES) And it'll put
that young Michael in his place...

75. 1 D 24°
MS DOCTOR
Grab him L to
fire.

(HE STOOPS
TO POKE THE
FIRE WITH
ANOTHER LOG.

Push in and tilt
down as he
pokes it.

THE WIND DROPS,
AND THE MONKS
CHANTING GROWS,
VERY SLIGHTLY,
IN VOLUME.

Whip tilt to
DOCTOR'S face.

THE DOCTOR
SETTLES BACK
TO LISTEN TO IT.

THEN, SUDDENLY,
HE IS ALERT.
HE STANDS,
STRAINING TO
LISTEN.

THEN CUPS A
HAND TO HIS
EAR.

Elevate as he
rises.

Let EDITH
join L for
M 2-s

Woman! Woman! Where are you?

(EDITH HURRIES
BACK TO REJOIN
THE DOCTOR)

The monastery - where did you
say it was?

EDITH: (SHE POINTS) The top
of the hill. What's wrong,
what have you ...?

HMA

-43-

On 1: shot 75

(THE DOCTOR
WAVES HER
TO SILENCE)

DOCTOR WHO: And the monks? Have
they been there long?

EDITH: No. The monastery
itself was deserted for years
and years ...

(DOCTOR WHO
LOOKS 'I
THOUGHT SO')

Then, several weeks ago, some
monks must have moved back in ...

DOCTOR WHO: But you haven't
seen them - no-one in the village
has. /

76. 2 F 5°
MCS EDITH

EDITH: Yes, that's true! But how
could you know that? One of them's
been seen, but never spoken to /...

77. 1 D 24°
M 2-s. Pan
DOCTOR R losing
EDITH.
Pan him L back
into 2-s centre
on EDITH.
Depress as she
kneels.

Push in to
MCS

DOCTOR WHO: (NODDING) You've
been very kind, and helpful -
but I must leave you now.

EDITH: You're going to the
monastery?

DOCTOR WHO: (NODDING) I am.

(THE DOCTOR
MOVES OFF,
EDITH WATCHES
HIM GO)

FADE OUT

RECORDING BREAK

BOAT TRUCK TO
2nd POSITION.

FADE UP

16. EXT. SECTION OF FOREST. NIGHT.

78. 4 D 24°
LS through
bushes. VICKI/
STEVEN approach
Pull back as
they come thru
bushes

(WE COME UP IN
A SECTION OF
THE FOREST.

ON TO PAGE 45

On 4: shot 78

STEVEN: Are you coming?

VICKI: Let's rest?

MICHAEL: We just did, Vicki - not so long ago.

VICKI: But I'm tired, I can't go on much more....

Depress as
they sit.

MICHAEL: All right, we'll stop for a little while - but we can't stay here all night. Remember those wolves.

(VICKI SITS DOWN)

VICKI: Shhh!!!

STEVEN: What's the matter?

79.	3	F	16°	(ON TURN)	SUDDENLY VICKI IS
		<u>Depressed C 2-s</u>			ALERT TO AN UNHEARD
		<u>VICKI/STEVEN</u>			NOISE. SHE STANDS
					QUICKLY, PULLS
					MICHAEL BACK INTO
					THE BUSHES)

VICKI: I think there's someone coming

MICHAEL: Why are we hiding? we can ask the way ...

VICKI: I'd rather we followed whoever it is, until we know we're safe ...

(MICHAEL DOESN'T
ACCEPT THIS, IS
ABOUT TO GO OUT FROM
THE BUSHES.
VICKI PULLS HIM
BACK)

VICKI: Suppose you do what I say this time?

80.	2	G	24°	(STEVEN SHRUGS)/
		<u>Depressed CS</u>		
		RABBIT. SAXON		
		Hunter moves - 45 -		
		U.S.		

(4 next)

WE
CUT AWAY TO SHOW
A SAXON MOVE INTO
FRAME, WALKING
ALONG THE PATH.
HE CARRIES A
RABBIT OR SOMETHING,
SUGGESTING HE IS
OUT LATE, COLLECTING
FROM THE TRAPS.
HE MOVES ALONG.

81. 4 D 35°
 LS SAXON moving
 through. He
 picks up
 object.

SUDDENLY, SOMETHING
CATCHES HIS EYE
ON THE EDGE OF THE
PATH, GLINTING IN THE
LIGHT OF THE MOON.
HE STOPS, MOVES
ACROSS, PICKS IT
UP, EXAMINES IT.

WE RESUME ON MICHAEL
AND VICKI PEERING
OUT FROM BEHIND
THE BUSHES)

82. 3 F 16°
 C 2-s VICKI/
 STEVEN

VICKI: He's found something

MICHAEL: What is it?

VICKI: I can't see

MICHAEL: You drop something?

VICKI: I don't know - I don't
think so ...

83. 4 D 35° (ON RISE)
 LS SAXON. STEVEN
 rises into shot
 R and moves U.S.
 twds.him.

(BEFORE VICKI CAN
SAY ANYTHING, MICHAEL
JUMPS FROM THE
BUSHES)

MICHAEL: Hey, come back!

84. 2 G 35°
 MLS SAXON & STEVEN
 twds.Cam. WHIP
 TILT as they - 46 -
(4 next) fall to ground.

MICHAEL, ALSO DETERMINED
NO TO LET HIM GET
AWAY, CHASES HIM,
BRINGS HIM DOWN WITH
A RUGBY TACKLE.
A FIGHT DEVELOPS.

VICKI'S legs
enter shot

VICKI MOVES OUT
FROM THE BUSHES,
ANNOYED AT MICHAEL,
SHOUTS:)

VICKI: Stop it! Stop it!
Steven.

(MICHAEL TURNS,
THINKING VICKI SHOUTS
A WARNING, AND, AS
A FIST EXPLODES
ON HIS JAW)

SAXON goes over
on STEVEN

Elevate as he
rises into 2-s
with VICKI

Hold VICKI as
he runs off.

85. 4 D 35°
 Depressed LS
 SAXON
 He runs up & out
 R. VICKI rear of
 shot

(MICHAEL IS HURLED
BACK, THE SAXON
DIVES ON HIM.
VICKI LOOKS
EXASPERATED, PICKS
UP A BRANCH. THE
SAXON SEES HER
COMING, SCUFFLES,
DRAGS HIMSELF FREE,
AND IS SWALLOWED
UP BY THE FOREST.

VICKI MOVES ACROSS
TO MICHAEL, HELPS
HIM SIT UP, AS HE
SHAKES HIS HEAD TO
CLEAR IT)

86. 2 G 24°
 Deep MS STEVEN
 VICKI enters
 for 2-s

VICKI: You all right?

MICHAEL: I think so. I got it
anyway.

VICKI: What is it?

MICHAEL: D'you still say your time
machine brought us to the tenth
century?

On 2: shot 86

Push in on
WATCH & pan
to MCS VICKI

(MICHAEL BRINGS UP
THE ARTICLE. IT IS
A WRIST WATCH, ON A
METAL STRAP. IT
CATCHES THE MOONLIGHT.

CUT TO BLACK

WE FEATURE VICKI'S
PUZZLED REACTION,
AND THEN)

4 to E

RECORDING BREAK

A to 4
B to 4
C to 3

TK-25 TELECINE SEQ. G (11")

EXT. STOCK FILM. NIGHT.

We feature the moon in
the sky, as it goes
behind a cloud.

CUT TO.

87. 4 E 35° 17. EXT. MONASTERY. NIGHT. /BOOM C3/

LS Window.
Pull back to
MCS DR. R of
frame

Pan L & push
in with him to
door.

(DOCTOR WHO LOOKS
UP AS THE MOON
GOES BEHIND A
CLOUD. THE CHANTING
OF THE MONKS CON-
TINUES.

THE DOCTOR CROSSES
TO THE DOOR, LOOKING
AROUND CAREFULLY.
THE LIGHT IS STILL
SHINING THROUGH THE
WINDOW. THE DOCTOR
NOTES THIS. HE TRIES
THE DOOR - IT IS
LOCKED. HE MOVES
BACK, LOOKING UP
AT THE MONASTERY.

AT THE WINDOW WE GET
A FLEETING GLIMPSE
OF A HEAD. THE
CHANTING CONTINUES.

(2 next)

On 4: shot 87

88. 2 H 24°
 Low angle MS
 DR. Crab L as
 he moves R
 looking up at
 building.

DOCTOR WHO STANDS THERE,
 STROKING HIS CHIN
 CONTEMPLATING WHETHER
 OR NOT TO KNOCK)

89. 1 F 9°
 CS Hands
 sliding door
 bolt.

18. INT. MONASTERY. NIGHT.

/BOOM A4/

(WE FEATURE THE
 REVERSE SIDE OF
 THE DOOR. AFTER
 A FEW SECONDS WE
 SEE THE HABITED
 MONKS ARM MOVE INTO
 SHOT. VERY QUIETLY
 HE REMOVES THE BAR
 HOLDING THE DOOR,
 OR UNLOCKS THE LOCK.
 HE PULLS THE DOOR
 GENTLY, AND THE
 ARM WITHDRAWS FROM
 FRAME...)

90. 2 H 16°
 Low angle MCS
 DR. looking
 up at building

19. EXT. MONASTERY. NIGHT

/BOOM C4/

91. 4 E 16°
 MS Door opens
 slowly on its
 own.

(THE DOCTOR, STANDING
 WITH HIS BACK TO THE
 MONASTERY, STROKES
 HIS CHIN, UNSURE OF
 HIS NEXT MOVE.

92. 2 H 16°
 MCS DR.
 reacting

SUDDENLY HE WHIRLS
 ROUND AS HE HEARS
 THE UNMISTAKABLE
 CREAKING OF THE
 OPEN DOOR, BLOWN TO
 AND FRO BY THE

93. 4 E 16°
 MS Door. DR.
 moves to it
 & enters.

WIND, AND HEARD ABOVE
 THE CHANTING.

(1F next)

On 4: shot 93

DOCTOR WHO MOVES
TOWARDS IT CAREFULLY
WONDERING IF IT IS SOME
KIND OF TRAP. HE
PAUSES, LISTENS, PUSHES
IT OPEN, GOES IN)

		<u>20. INT. MONASTERY. NIGHT.</u>		
94.	<u>1</u>	F 24°	MCS DR. opens door. Pull back. let him go L.	(DOCTOR WHO PAUSES TO LISTEN ON THE REVERSE SIDE OF THE DOOR. HE PUSHES IT TO BEHIND HIM, THEN MOVES CAUTIOUSLY OUT OF FRAME)
				<u>/BOOM A4/</u>
95.	<u>4</u>	E 35°	LS Building. The light goes out.	
			<u>/1 to G FAST/</u>	
				<u>LIGHT CUE</u>
<u>MIX to</u>				(A CURTAINED ALCOVE INSIDE THE MONASTERY. THE
96.	<u>2</u>	J 35°	LS Corridor. Crab L past f/g Pillars to reveal DR. advancing D.S. Let him to through arch.	CHANTING MONKS CAN BE HEARD MUCH LOUDER HERE. AFTER A SECOND OR SO, DOCTOR WHO MOVES IN, LOOKING ALL ROUND.
				<u>/BOOM A4/</u>
			<u>/4 to ROLLER/</u>	
<u>MIX to</u>				THEN, WITH A MOVEMENT OF HIS ARM, HE PULLS THE CURTAIN TO ONE SIDE. BEHIND THE
97.	<u>1</u>	G 35°	MS Crab L with DR. past columns Push in with him to cabinet	CURTAIN IS A TAPE RECORDER. THE SPOOLS REVOLVING. STRETCHED OVER BOTH SPOOLS IS ONE LINK OF TAPE, GOING ROUND AND ROUND. IT WAS THIS CONSTANT REPETITION, AND THE JOIN IN THE TAPE THAT DOCTOR WHO FIRST HEARD.
				<u>/BOOM B4/</u>

(3 next)

On 1: shot 97

			(ON DRAW CURTAIN)	HE NODS TO HIMSELF, PUZZLED, BUT NOT SURPRISED, LEANS FORWARD AND SWITCHES IT OFF. THERE IS SILENCE. THEN, A PORTCULLIS SLIDES DOWN, TRAPPING DOCTOR WHO IN THE ALCOVE. THE DOCTOR REACTS AND GRABS HOLD OF THE BARS.
98.	3	H	24°	MS DOCTOR. Whip tilt to gramophone. DR's hand lifts needle. Tilt up to his face.
99.	1	H	35°	MS DR. Portcullis comes down. MONK enters R for 2-s. Push in slowly to CS DR. losing MONK. THE MONK MOVES INTO FRAME. LOOKS AT HIS CAPTIVE, SMILES, THEN STARTS TO LAUGH.

(A CLOSE UP OF THE DOCTOR, PUZZLED, A LITTLE SCARED. THE MONK'S CHORTLING CAN BE HEARD OVER.

WE HOLD, THEN:)

S/IMP SLIDE - Next Episode
THE MEDDLING MONK

100. 4 A ROLLER CAPTION

Dr.Who William Hartnell
Vicki Maureen O'Brien
Steven Taymor Peter Purves
Monk Peter Butterworth
Edith Alethea Charlton
Eldred Peter Russell
Wulnoth Michael Miller
Saxon Hunter .Michael Guest
Title music by Ron Grainer and
the BBC Radiophonic Workshop
Story Editor Donald Tosh
Designer Barry Newbery

SLIDE - Producer
VERITY LAMBERT

SLIDE - Directed by
DOUGLAS CAMFIELD
BBC tv

FADE S & V.

RESET FOR TAKE FOR TRAILER